



WKDU 91.1 FM  
Spring  
Comminiqué

# BAND BAND BAND BASH

## MAY 14th (\$5)

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# SCABBY BABBLE

Scab Cadillac is:

Dug: Dug

Bob: I'm Bob

Jack: I'm Jack

Paul: Cheesehead. I like cheese. Can we start over?

'KDU: To start off.. what is a Scab Cadillac?

Jack: Well, the very obvious thing is like a huge '61 Coupe de Ville cruisin' down the street with bloody scabs and pus flowin'...

Dug: ...and lots o' white people...

'KDU: Is this an original idea?

Jack: Oh yeah, totally original. This came about like, spilling out in Bob's basement...

'KDU: Do you guys plan on putting out a record?

Jack: Yeah, we're putting out a 45. It'll be called White Trash Menthol 100 and definitely look for it, 'cause it'll be free.

'KDU: So when will that be out?

Jack: Well, the ideal situation is to get the 45 out by June 1st and if we can do that that'll be amazing and then we'll use that for promotional stuff and try to get as many shows as possible for the summer and try to stay out on the road for about a month or two.

'KDU: Who writes the songs? All of you?

Jack: Yeah. We don't do covers. We rip off stuff blatantly but we don't do covers.

'KDU: What's your favorite song? Do you have a collective favorite song?

Bob: What's that new one?

Jack: "24 Stories"

Dug: Definitely the new one.

Bob: This one might be on the 45. We just wrote it last night and it might be a last minute entry on the 45.

'KDU: So what's it about?

Jack: It's about, like, contemplating suicide in the 80's.

Paul: Does the guy ever jump in the song?

Jack: No, no, he never actually jumps, but man, he's really thinking about it. Well basically it's really obvious lyrics. It's just about how fucked up things are and how it affects us personally and how other people can't understand how each of us feel as individuals.

Jack: That's basically it. There are no answers.

Dug: That's right.

Jack: There's no right decision, there's no wrong decision.

'KDU: How about other songs?

Dug: Yeah, we have other songs, too.

Jack: I kind of feel that my lyrics are slightly redundant. It's kind of people against the state, that the system's getting too big for us and ...

Dug: And that's pretty damn big.

'KDU: So what other bands have you guys been in?

Bob: I was in Kenn Kweder, Ambush Bugs, the world famous King of Siam and the Fondas.

Dug: I was in Homo Picnic.

Jack: Well, I don't know what it means to the rest of the band, but to me Scab Cadillac means, well, like a Cadillac is the epitome of the American Status Symbol.

Paul: No, I think Cuisinart is the Symbol now.

Jack: No, but Scab Cadillac means that there's a big stain on everything that middle America believes in.

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Arising from the ashes of a virtually dead hardcore scene comes a band named RIGHT AS REIGN. They are attempting to expand hardcore in a new direction, with a much needed new sound. The vocals, which have been described as weird with a personal meaning, are produced by Clain. The fellow Right As Reainers are Kurt on bass, Russ and Dan on guitars as well as Grant on drums. This lineup is only slightly different from the band DEEP SIX which you may have seen at Pizazz. The reason for the name change is due to two other bands with records already using that name and the Pizazz show reportedly didn't go too well for them. Dan and Grant were also in a band called LEGITIMATE REASON, who have a 7" available on Plus Records. Since the LR days, Dan says that they have expanded musically. Then all they could play was thrash; RIGHT AS REIGN is more like Dub-Metal. Although it is not hardcore Dan believes that people with open minds will like the new sound. They are planning on recording an 8-song demo in a couple of months. Look for them at whatever venues are left.

I saw the Trace for the first time almost two years ago. Since that time the band has grown to a five piece unit and has recently waned to a tight three piece band. In a recent interview (look for it to be aired again on Philly View soon) the Trace told me that most of the material the band performs was written after last group reformation.

The band members - Ben, guitars; Arafan, bass; Jake, drums & percussion - all claim a wide range of influences. The one influence they have in common is the Chilli Peppers (Red Hot for those of you not in the know). This influence is evident in the Trace's music but I don't think it dominates. The music rips, that's for sure, but it has a different feel than that of the Chilli Peppers. There's a sixties flavour to the subject matter with an ever so slight XTC twist and many of the guitar riffs have a mid-seventies heavy metal flare, but on the whole the sound is funky, so funky in fact you'll be hard pressed not to move your feet at a Trace gig. My best advice for those of you who haven't seen the Trace is to go the next time they have a show. They're playing Baccahnal on April 27.

And by the way, the Trace have just put out their own record entitled "Chilling with Binky". It captures the band at their best. My favorite tracks are "What You're Looking For" and "This Time". The Trace put this little ditty out independent of any record company but the only way you can tell is by the price (the sound quality is top notch). The record is available at many record stores around town or can be bought directly from the Trace at any one of their shows.

- Mike Gerfen

If you've been looking for kneecap bashing ROCK MUSIC, well no need to look any farther. It has emerged in Philadelphia under the name of the Uptown Bones. They are the only band (that I know of) to have played on a float in the illustrious Kutztown Halloween Parade. Also they have played at Tyler School of Art, parties and generally anywhere that is fun. The Bones are not a band worried about playing for the record company bids; they're in it for fun, not commercial success. Recently they added a new bass player Art (who can also be seen in Holy Smoke). The rest of the band consists of Rich on guitar and vocals, Andy on guitar and Noel on drums. They've been practicing heavily, developing a new sound. By the time this communique is out you will hopefully be able to find a 6 song demo tape. In the mean time go see them play some ROCK MUSIC.

Once again the new release bin is chock full o' vinyl. New Zealand's Flying Nun label has generously provided us with great music again. **Nelshs Bailter Space**'s roster includes Hamish Kilgour, one of the brains behind New Z.'s fave band the Clean. Each track is pretty different but they all have that steady guitar, sometimes funky baseline, and sometimes screeching sometimes melodic vocals. It ranges from raw to polished- Great record. **Headless Chickens** are noise, not what I expected from Flying Nun. The bands **Birdnest Boys** and **Goblin Mix** are wonderful too. Two of the best records this year have to be the **Blissed Out Fatalists** LP and **Beat Happening's** Jamboree LP. BOF is ex-members of the Blue Daisies- drum machine, wailing, guitar, tortured etc. This second record from Beat Happening is out on Rough Trade. Raw, minimal, it's stripped down, bare your soul, hide nothing. Most songs are just guitar, drums and deep dark male vocals or dry female vocals - so simple- so good! Check out their first album too.

**Shock Therapy** from Detroit have a doomy synth record out called *My Unshakeable Belief*. Similar, yet wierder, more eerie are the **Sewer Zombies**- Conquer the Galaxy LP. Both records have a heavy synth sound , steady beat but, Shock Therapy is loud and screechy while Sewer Zombies are a little more subtle in their attack. **Tuxedomoon**'s new double LP called Pin heads are on the Move, was worth the long wait between records. Available as import only, this record is a masterpiece shell out the clams for this one. The new 12" from **In the Nursery**, *Libertaire\ Compulsion*' combines classical music and industrial noise. This combo makes for a pretty depressing record, great music to space out on. **Person to Person** from New York have an EP called Red! At times Middle eastern, Indian, or jangly american Midwest, it is hard to catergorize this record so let's just say it's a nice melodic record. **ThrIII Kill Kult** remind me of Cassandra Complex but not as fast. Dark , distorted dance music, with a chorus of "Bow down and worship me" running throughout. Jandek's ninth record You Walk Alone is the same experimental, bluesy, "where did this guy come from " kind of stuff. LOOK for a Jandek A-Z special on KDU soon. From L.A. **Sister Double Happiness'** record gives me a feeling of 70's rock, Husker Du and Joe Cocker all in the same song. You're Soaking In It is the latest Philly compilation out ;featuring: **Dr. Bombay**, **Das Yahoos**, **Electric Love Muffin** etc. etc. It's not as fast and hard as Discpan Hands and features bands that might noy play out as much. Pick up both these records for an overview of Philly local bands. A compilation called Ears to the Grindstone features mostly East Coast and Mid- western industrial bands (most with synthesizers) Alot of it sounds the same but if you like that kind of thing... - Jackie Zahn

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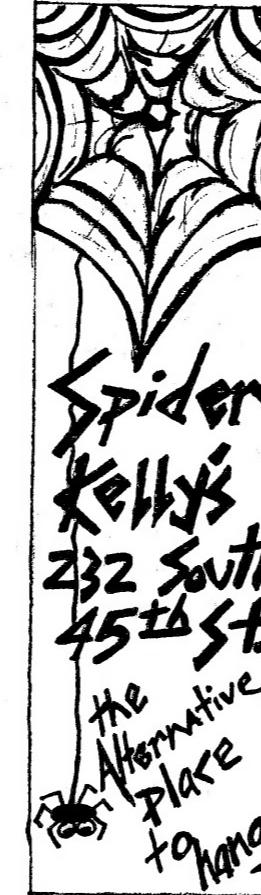
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Phyllis Hyman ~ by Al Knight

Philadelphia native Phyllis Hyman returned home to perform three shows over the Easter Weekend with saxophonist George Howard and Miki Howard, at the Shubert Theater. The show was billed as electrifying because it featured three of the hottest musicians currently on the scene, but was short of what was promised.

I attended the opening show on Friday, April 1st, April Fool's Day. The performance was scheduled to begin at 8:30 p.m., but didn't get started until 9:40. It was delayed due to the late arrival of Miki Howard, the opening act. She could only do four songs, and as she so brashly put it, "I only need to sing one song." She did not seem to be the least bit sorry for her lateness, but had an air about her that implied, "so what!"

The one song she referred to was 'Baby Be Mine' her current hit. She screamed and performed some hysterics (to put it mildly) throughout the song but lacked any real feeling. In essence it seemed fake with very poor mechanics in her delivery.

The second annoyance of the show was the inability of the sound crew to get all the microphones working correctly before the show began. There were several instances where the mic volume levels were too low; some even were fading out, most notably during George Howard's performance. He had to continually signal the back-stage people to raise the levels for his saxophone, finally, he had to go off stage during the guitar solo to get the situation corrected. This took away from an otherwise good performance.

Because of the delay, George Howard could also only perform four songs. This really left me empty especially after the fine solos by both the drummer and bass player. Yet without a doubt George Howard put on a very good performance, with smooth transitions between songs and a good feel for the talent of his band. But Miss Phyllis Hyman continues to show why she is one of the best performers around and a true entertainer.

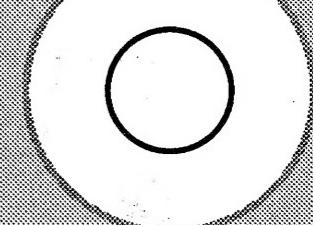
Her show is a very tightly coordinated stage show that doesn't come off rigid, but rather flows as elegantly as the lady herself, giving evidence that her Broadway appearances have enhanced her concert performances. Although there was trouble with the mics again, she quickly got the situation corrected. This had to be the only negative thing about the show other than that it could have been longer. But she has

a very nice mixture of old hits, current material and something from her Broadway shows. Phyllis also introduced some future material that shows her next album will be one to be greatly anticipated.

She closed the show with "Old Friend," a tune written by the late Linda Creed, ending a very good performance that was worth the wait.

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**ARTIST**

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3. Donna Summers
4. Centerfold
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Madame X

**Public Affairs:: Chisholmz**

What is Public affairs? It's an excuse. An excuse for WKDU's existence. You see, in order to obtain permission to broadcast, we must "serve the public". WKDU services the public by way of the Public Service Announcement, or PSA for short. Our DJs are required to include two minutes of PSAs each hour. You may recall "Kermit the Frog on Clean Air", "Bob and Ray on R.P.", "Stop Dog Attacks", and the ever popular "Forest Fire Fred". People actually called in and requested to hear the "Forest Fire Fred" PSA.

PSAs, however, are the bare minimum of Public Affairs. The meat of Public Affairs are the programs you may have heard on KDU. "Head to Head" and "Philly View" are two such programs which will be returning to WKDU this spring. Head to Head is a program that presents both sides of an issue. The new series of Head to Head will focus on the presidential election and should begin sometime in May. Philly View focuses on events, people, and places in Philadelphia that you, the listener, would want to check out. Philly View will also include movie reviews by Dante of Dante's Chainsaw Massacre. Philly View can be heard every other Thursday at 11:30 am beginning April 14th.

The final part of Public Affairs on WKDU, and my favorite, is the interviews we do with various non-profit organizations. Last season WKDU aired an interview with Betty Woodward of the Save The Children Foundation, who had spent several months in Ethiopia. Future programs include a special called "Face of the Contra", two interviews with people involved in Appropriate Technology (a term describing practical and useful engineering for underdeveloped countries), and another special on Central America entitled "Objectivity or Complacency". Several more specials are in the works. Listen for promotional announcements to find out when you can hear these programs.

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**Reggae Marathon '88**  
by Hopeton Brown

Mention Reggae programming anywhere in Philadelphia and almost immediately the focus is on WKDU, a pioneer in the broadcasting of new and alternative music.

For the past four years, WKDU has presented the Reggae Marathon on Memorial Day weekend. This innovative concept began in 1984 after extended reggae shows in 1983 generated much interest from the listening audience. Since its initial broadcast in 1984 the Reggae Marathon has not only grown in length but has had a tremendous impact in bringing together announcers from various radio stations.

This year's marathon will feature Jeff Sarge of WFMU, Upsala College, who has a weekly program known as "The Reggae Schoolroom". Also participating will be disc jockeys from other Philadelphia area radio stations, local musicians, and other prominent people from within the reggae community. The Marathon is scheduled to begin on Friday May 27th at 10pm and end on Tuesday May 31st at 2:15pm, approximately 88 hours later. It is hoped that this year's marathon will be the best ever.



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Bert Johnson  
Phase I  
9a-12a

Al Knight  
Knight Fare  
12p-3p

Hubert Williams  
Afternoon Carnival  
3p-6p

Big Bands / Swing / Standards

Knight Magic  
6p-8p

Mister Brown  
Rockers Universal  
8p-10p

Ben Greisler  
Slick City Swing  
10p-12a

Paul Williams  
I Can't Remember  
12a-2a

# day

# Mond

Neil Farley  
John Smith / Sir Opy Show  
6-9a

Idle Thoughts  
9a-12p

Progression

Scott Anderson  
I'll Take The Physical Challenge  
12p-215p

Andrea  
Oatmeal  
10p-12a

Joe Laird  
Polluting the Airwaves  
12a-2a

# day

# Tues

Gena Bulleri  
Sons of Pioneers  
10a-12p

Rick  
Newton's Sick  
12p-215p

Kay Nothstein  
Trapped in Black  
10p-12a

Pete Fasolo  
Brain on Drugs w/ Cheese  
12a-2a

# Wedne

Chris Lainz  
Alarm Clock Hell  
6a-9a

Alex  
Long Wheel Bass  
9a-12p

Dave Sanner  
Pray to J  
1p-215p

Jackie Zahn  
She's Not Given  
Me Any Show Title  
10p-12a

Andy Kositsky  
High Speed Exhausted Delivery  
12a-2a

# Thursd

Renee Merkel  
My Show  
8a-10a

Rob Lamon  
10a-12p

Philly View

Gospel

Ted Grauch  
Bad Music  
12p-215p

Dave Merkel  
Mind Rot Au Go-Go  
10p-12a

Stan  
Radioactive Fish  
12a-2a

# Frid

Mark Grossman  
Sound of Jerusalem  
6a-9a

Dante  
Dante's Detox Ward  
9a-12p

Tina Bird  
The Birdcage  
12p-215p

Rick Atkinson  
I Couldn't Think of  
a Show Title Either  
10p-2a

Tracy & Nathalie  
Sun Children of  
the Madagascar  
2a-6a

# Saturd

"Brother" Scott Traylor  
The Radio Ministry  
9a-11a

Neville  
Saturday Dance Party!!!  
11a-1p

Todd Shill  
1p-3p

Brian Hatchkiss  
3p-6p

Michael Moffa  
World of Oz  
9p-12a

# Requests?

382-6880

In 1985 a hole in the earth's protective ozone layer was found above Antarctica. This decrease in the ozone layer will likely increase the occurrence of skin cancers and eye cataracts, disrupt food chains on land and sea, damage forests, and produce dramatic changes in the earth's climate. Fortunately, the United Nation's Environmental Programme (UNEP) has ratified legislation to combat this depletion by limiting the use of chlorofluorocarbons (CFCs). By 1998, the production and use of CFCs will be decreased by 50%.

Currently, one million tons of CFCs float into the atmosphere every year. NASA has introduced studies that show that the ozone layer depletion over Antarctica is worsening. They claim that there is only 50% of the normal level of ozone; a 10% decrease since last year. In addition, NASA claims that levels of chlorine (a major component of CFCs) have risen 100% since 1975.

In 1974, when the United States' government first detected that the ozone was being depleted by the chlorine in CFCs, they banned the use of CFCs in aerosol propellants. Unfortunately, most nations did not follow the United States' example; however, this apathy has since abated. Worldwide legislation restricting CFCs was recently passed. A global agreement, the "Montreal Protocol on Substances that Deplete the Ozone Layer," was reached on September 16, 1987 in Montreal, Canada. Target date of ratification is January 1, 1989. All industrialized nations, excluding the Soviet Union, are parties to the protocol. The Montreal Protocol will cut the use of the harmful chemicals by 50% by 1998. Initially, production and consumption of CFCs will be frozen at 1986 levels; then in 1993 CFC consumption will be reduced 20%, and by 1998 an additional 30%.

The treaty allows developing countries 10 more years to comply with the Protocol. One year after the treaty becomes effective, imports of CFCs will be banned from any country not party to the agreement. In addition, no party may export the harmful chemicals to non-participating nations. In 1994, treaty nations will determine whether it is possible to ban or restrict the import of products produced with CFCs from any non-treaty country. The treaty also allows for stricter legislation should more damning evidence be found against the use of CFCs. The Environmental Protection Agency has proposed that we comply with the Montreal Protocol. Congress will likely ratify the legislation to coincide with the ratification of the Protocol.

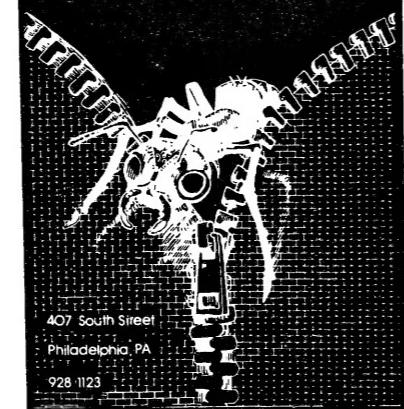
# OZONE

by ANDREA WELKER

The world has finally realized that environmental issues, such as the depletion of the ozone layer, are a global problem. The long range reduction of CFCs will halt the depletion of the Earth's protective ozone layer while giving industry enough time to create reasonable alternatives. Ozone can replenish itself over time, if it is left undisturbed. Many industries have already found substitutes for CFC use in foam blowing, fire extinguishers, refrigeration, and food containers. There are problems associated with substitution, but they must be solved in order to save the ozone layer.

## Zipperhead

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# THEY MIGHT BE GIANTS

TINA BIRK  
On Thursday, March 4, 1988, They Might Be Giants, from Brooklyn, appeared at the Chestnut Cabaret for a WKDU sponsored show. The attendance was moderate, but the two "Giants", John Linnell and John Flansburgh, performed the most unique show I've seen in Philadelphia. Before the show Linnell and Flansburgh took time out to answer some of our questions:

TB: Tell me, where did you get the name of the band?  
JL: The name comes from the name of a movie...

TB: 'They Might be Giants' with George C. Scott (I told her that! -Dante)

JL & JF: That's right. It's not that great of a movie, but we like the name and it is even a dumber story to tell; we got our name from a movie.

TB: You have one record and a 12" single, are there any other recordings that are going to be coming along?

JL: Yes, indeed, we have a single we're coming out with very soon which is 'Hotel Detective' and quite a number of B side songs, so that will be a real special item, very exciting cover illustration by Mark Merrick. Some people may remember he did the sleeve illustration for a Rolling Stones album, I think.

JF: We also have a video coming out of that which should be finished probably in about a month. We got a heavy duty animated segment to it. It's kind of cool, but animation takes a long time. Then we have another album coming out after that.

TB: The video for 'Don't Let's Start It Is Known' zany is that the way you guys are?

JL: You haven't read our writer. We don't allow the use of the word 'zany' in descriptions of our product.

JF: Strictly wacky and corporate are the only things we allow. We're not trying to be zany, if you know what I mean.

TB: No, but it makes it interesting and fun.

JL: We just like to jump around a lot because it makes it fun to watch and there's a lot of intensely awful stuff on MTV.

TB: Are just the two of you in the band?

JF: Yes. We have a producer, Bill Krauss, who is the master of tape for us.

TB: So is it hard for you to reproduce your songs live?

JF: No we get them perfectly right. Our rhythm track is already rock solid, tape perfect, so it's all right there. It is a different sort of format than a regular show; we use that to our best advantage. There are things about the show that are more theatrical than your average rock band. But there are times when there might as well be a couple more sweaty dudes on stage with us, hammering out our mighty rock songs.

TB: I think that would make for an interesting show. Something you can't see anywhere else. It's different.

JL: Exactly, that's what we've been trying to tell people...

JF & JL: It's different. It's not bad to be different.

TB: How many different instruments do you use in your performances and recordings?

JL: There's a lot of stuff up on stage now; the thing is from performance to performance we add stuff and take out stuff. The basic thing is the guitar and accordion. Then we also have a harmonica, saxophone, banjo, stick; the stick, actually, I should have named that one first...

JL & JF: The primary instrument, just part of a tree.

TB: That sounds interesting.

JF: Yeah, it's pretty interesting.

TB: Listening to the records, you hear something different sounds; you are like, 'What? What was that?' because there is a real wide variety. I think that it adds to the fact that you are a unique band. It makes you really stand out.

JF: Because there is no "band", to sort of make sure they are satisfied, that are drums on everything, and bass on everything, we can sort of change the selection of instruments a little bit more freely, so our productions can be more wide open.

# WORLD OF OZ

THE PSYCHEDELIC SOLUTION INDEED!

The Psychedelic Underground is producing some very interesting responses to the world around us, and is questioning further into the regions of the mind in search of the solution to the apparent loss of brilliance and imaginative imagery in today's music scenes.

THE BLACKLIGHT CHAMELEONS- from New York's East Village comes this group spinning out of this world on a brand new issue album put out by themselves to pull at societies strings that bind creativity. This "Inner Mission" disc revolves forth with tinkling, vibrant tones and pulsing guitar flashes and insightful lyric happenings. Included here is the easternesque "Tehru" with its meditative message; the "Reverse" with its mindbending theme; as well as that groovy WOW-voyager tune, "13 Miles to Midnight".

THE BEVIS FROND- This musical phenomena is the production genius of a one Mr. Nick Saloman from the United Kingdom. The Bevis Frond is a mystic mist of blazed out guitar glory be it sounds so good to hear, and imagine in full furious detail. The first lp, "Miasma" features "Wild Mind", a long distortion distention tune of freakish head buzz; and "She's in Love With Time", a sweet lyrical trip on a fast steamy like guitar and organ grooved railway. The second lp, "Inner Marshland" is even more opulently aural with a look into the "Reflection in a Tall Mirror", a creative artists "Cry from the Inner Marshland"

KING OF KINGS- the suave 'Mars-Rock' sensation from New York City sends your mind 'Ten Thousand Worlds Away' with an incredible performance flair and drama of an orbital proportion in it's deep space trip mission.



## THE FLESHTONES at the Lone Star Cafe February 26

Black turtlenecks...fuzzed-out guitars... mindless music...a lead singer whipping his way around stage doing "The Swim" and "The Frug"...Ah yes, it can be none other than New York's own Fleshtones--the world's greatest live band!

The Fleshtones have long been criticized for being unable to translate their on-stage energy to vinyl, and even a 1986 live LP was unable to capture everything that goes into Superrock Time! After seeing them at J.C. Dobbs in January and then again at the Lone Star, this comes as no great surprise.

Simply put, the band is no less than awesome on stage. Leadman Peter Zaremba is in constant motion, whether he's at the keyboards leading the band through "Return to the Haunted House" or up front, shaking the tambourines as they crank out a frenzied version of "Mirror, Mirror", my personal favorite from their last LP. Guitarist Keith Streng, he of the fuzzed-out guitar with lots 'o' feedback, even got to jump up front to sing "Way Down South," a tune he originally recorded with Peter Buck of REM when they were known as The Full Time Men. Other tunes performed that night included "American Beat" a tribute to great bands, "Hexbreaker!" from the album of the same name, and a plethora of other Fleshtones classics.

While they weren't as wild or intense as at their Dobbs show, they're still one of the best bands around, and the Lone Star makes fabulous onion rings. It was well worth the price of admission. --Dante

## FLESHTONES

Sister Double Happiness-

Bluesy rock-n-roll with the unmistakeable vocals of ex-Dicks Gary Floyd. The music ranges from slow to medium tempo (no thrash leftover from the Dicks). The lyrics range from political (Sister Double Happiness with the state of the working man) to love songs: mostly unreturned love songs; exemplified by Get Drunk & Die: "My baby left me on a sunny day, Took my old heart, and threw it away, And I'm goin' downtown, And Get drunk and I'm gonna die". In other words, this is a great record (especially for Dicks fans)

## MIDNIGHT OIL: "Diesel and Dust"

Aside from the possibility of The Knack reforming, few things excite me like the release of a new LP from Midnight Oil, Australia's premiere band. Their 1983 LP "10,9,8,7,6,5,4,3,2,1" remains one of my favorites of all time, and their 1985 follow-up "Red Sails in the Sunset" was interesting, if not as bone-crushing as its predecessor.

Their newest LP, "Diesel and Dust" can also be described as interesting. In fact, its downright perplexing. When I first heard the album I wasn't totally enamored of it. I felt it didn't rock enough, and I was somewhat disappointed. However, I continued to listen to it, and as I did I found myself liking it more and more.

At first listen I was only fond of a few songs, namely "Beds Are Burning" about treatment of Aborigines in their native land, "The Dead Heart" concerning U.S. political influence in their country, and "Bullroarers." The more I listened, I found that songs such as "Put Down That Weapon" which concerns nuclear weaponry (a favorite topic of the Oils), "Dreamworld" and the LP-ending anthem "Sometimes" were finding their way into my head as I walked to school, avoided being hit, or ate Chinese food. Soon I found myself liking the entire record, except for "Whoa," which sounds like an outtake from "Red Sails..."

Surprisingly, the LP is finding commercial airplay around the city, and it seems ready to enter into the Billboard charts, mirroring the recent successes of The Replacements and the now-defunct Hüsker Dü. Some longtime fans have criticized the LP for being, what they felt was, "too commercial." Personally, I don't feel this way at all. While the songs are crisper and have more punch than some of their other material, I feel that this is a result of having been together for six LPs and two EPs, not some calculated sell-out on the bands part. You still don't see them singing love songs do you?

I think, as I did with The 'Mats, that if commercial radio wants to play them...GREAT! The more exposure the band gets, the longer they may continue to put out good music. Get "Diesel and Dust" and decide for yourself.--Dante

## Universal Congress of Prosperous & Qualified

I would guess this is another SST gang one or two time project. Many musicians that can be found on lots of SST records are on this. Including Joe Baiza and Lynn Johnson (who's on Slovenly records). The songs are heavily Jazz influenced with a dominating brass section. If you like the Minutemen's jazzy stuff there is a good chance you will like this.

- M. Eidle

In 1986 the first record from VIV AKAULDREN, Old Bags and Party Rags popped up in the WKDU new release bin. The album had an incredible cover and credited Jeff with guitars, bass and vocals, Deb with drums, and Keir with pianos and synthesizers. One side was studio recordings of their live songs and the other consisted of "strictly-studio" material. I listened to it, liked it, played it over the air, and it's been a staple on my show ever since. I couldn't believe anyone was able to put together such a thoughtful and sincere mixture of musical styles and influences and have it released to the public.

Since then I've seen them twice, interviewed (actually, conversed with) them twice and have Old Bags.. as well as 1987's I'll Call You Sometime available to me at any time of the day.

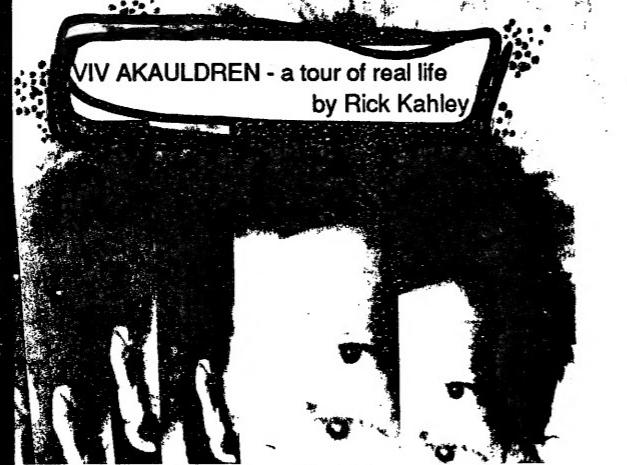
I've been moved so many times by this band that I figured it would be at least courteous to tell the toughest listeners on the planet (you know who you are) about this find.

#### The basics

VIV AKAULDREN is an independent musical ensemble from Detroit who seem to like to tour a lot. They have done two national tours and keep busy playing in Detroit.

Deb, the drummer, told me in our latest interview, "We made it a priority to tour a lot last year- 4 to 5 months were spent on the road. Being an independent band we don't get the promotion many signed bands can get, so touring at least gets your name heard if not your music."

Jeff: "Touring is a test of our humility - so many things can go wrong or right on the road and we have to deal with all circumstances. We have a list of 25-26 songs and we pick from them. I usually choose the sets by tuning into the band's mood and the experiences we've had the past few days and go from there."



#### What does the future hold?

Up to now, everything the band has done (two lps, two national tours) has been done on their own. Currently the band is "relaxing" at home while trying to hook up with a record company that will sign them for what they are. A label that won't insist on giving them a specific pigeonhole and strict deadlines. "We want a label that is committed to a quality product, right down to the artwork."

Look for VIV AKAULDREN's latest recording, "Depth Charge" soon on a Tremmer Records compilation of Detroit bands.



#### What's In a name?

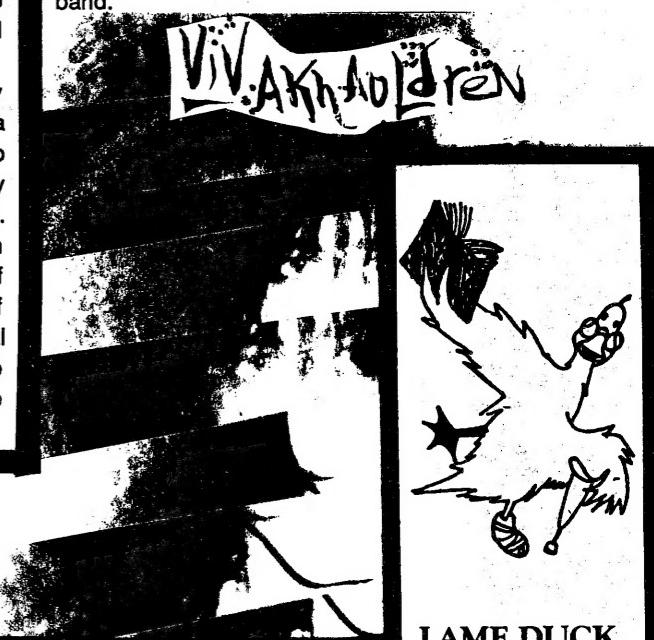
One doesn't encounter names like VIV AKAULDREN very often and a name like this can't be a ploy to get your records at the front of a record bin. So where did such an amalgam of letters come from? Jeff explains: "We wanted to create a new word to describe what we were doing. We needed a word that described an image without suggesting a pre-attached idea; so we built a word."

AKAULDREN comes from AKHALDEN, a mystery school in Atlantis which later spread to Egypt and Mesopotamia. The school believed that a psychic and genetic link existed between all humans- a link of hope which could transmit to posterity the quest for objective truth. "For us, the purpose of art itself is to transmit wisdom in a form which can transcend common barriers, like space and time."

A more obvious VIV, comes from one of the many times Jeff picks up the dictionary and reads it like a book. One can't help seeing viv- as the root of so many life-affirming words: vivid, vivacious, etc. They wanted to give the band and their work a life of its own. In addition, VIV gives the band a feminine touch in Vivian - the Lady of the Lake in Arthurian legend. Jeff states, "Our band which has Deb as the backbone of our music has a different feel to it - one that mimics real life better than a band with all men or all women. We can be poetic and flowing and at the same time be forceful."

#### About the albums

Jeff: "Each of our records is a tour of life. I usually have an idea that I want to talk about and that idea is reflected in all aspects of the work: the lyrics, the music, the artwork, etc. For the most part people who hear our music like it. The only real complaint we get is for not picking one musical style and mining that territory for an entire album. My answer to that is simple: there are many ways to express an idea - in order for the idea to endure one must express it in different ways and cover as many aspects as necessary. We choose to use many styles and moods and take listeners on a tour of life in our albums. If this is too demanding you're better off listening to another band."



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#### Making songs

Keir had the best feel on how a VIV AKAULDREN song comes to be. "Jeff usually comes in with lyrics or a basic song structure and I help with a bunch of chords. On a whole making our music is an intuitive process - the three of us work together bouncing ideas off of each other. I'll come in with a sound or Jeff has a sound or Deb has the beat. From there our songs have a life of their own. This is especially noticeable in the way a song changes each time we play it. Most of the time the songs are recorded soon after they are written - that's one version for that one time. Each time we play it later it evolves and becomes more refined."

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